



NIPPER'S
GREATEST HITS - THE 40's VOLUME 2

40

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| 1. TIPPIN' IN—Erskine Hawkins and his Orchestra (Syms - Smith) • Recorded 1/10/45* | 3:19 |
| 2. CHLOE—Spike Jones and his City Slickers/Red (Swamphead) Ingle, vocalist (Moret - Kahn) • 1/13/45* | 3:12 |
| 3. SENTIMENTAL JOURNEY—Hal McIntyre and his Orchestra (Green - Brown - Homer) • 2/9/45* | 2:52 |
| 4. BELL BOTTOM TROUSERS—Tony Pastor and his Orchestra/Ruth McCulloch and Tony Pastor, vocalists (Moe Jaffe) • Produced by Lew Martin and Herb Hendler • 4/2/45 | 3:00 |
| 5. TILL THE END OF TIME—Perry Como with Russ Case and his Orchestra (Chopin - Kaye - Mossman) • 7/3/45* | 3:11 |
| 6. NIGHT IN TUNISIA—Dizzy Gillespie and his Orchestra (Gillespie - Paparelli) • Produced by Steve Sholes • 2/22/46 | 2:06 |
| 7. MY FICKLE EYE—Betty Hutton with Joe Lilley and his Orchestra (Gilbert - Miller) • Produced by Art Rusch • 5/19/46 | 2:45 |
| 8. (Give Me) FIVE MINUTES MORE—Tex Beneke and his Orchestra/Tex Beneke, vocalist (Styne - Cahn) Produced by Eli Oberstein and Russ Case • 5/28/46 | 2:29 |
| 9. THE OLD LAMPLIGHTER—Swing and Sway with Sammy Kaye/Billy Williams, vocalist (Tobias - Simon) 8/21/46* | 3:06 |
| 10. BABALU—Desi Arnaz and his Orchestra/Desi Arnaz, vocalist (Margarita Lecuona) • Produced by Eli Oberstein and Russ Case • 10/19/46 | 3:29 |
| 11. MANAGUA, NICARAGUA—Freddy Martin and his Orchestra/Stuart Wade and Ensemble, voc. (Fields - Gamse) • Produced by Walt Heebner • 10/19/46 | 2:50 |
| 12. PRISONER OF LOVE—Perry Como with Russ Case and his Orchestra (Gaskill - Robin - Columbo) • 12/18/45* | 3:28 |
| 13. OPEN THE DOOR, RICHARD—Count Basie and his Orchestra/Harry Edison and Bill Johnson, vocalists (Fletcher - Mason - McVea - Howell) • Produced by Walt Heebner • 1/3/47 | 2:40 |
| 14. HEARTACHES—Ted Weems and his Orchestra/Whistling by Elmo Tanner (Klenner - Hoffman) Produced by Eli Oberstein • 8/3/33 | 2:40 |
| 15. PEG O' MY HEART—The Three Suns (Bryan - Fisher) • Produced by Russ Case and Eli Oberstein • 4/25/47 | 2:26 |
| 16. CIVILIZATION—Louis Prima and his Orchestra/Louis Prima and Chorus, vocalist (Hilliard - Sigman) Produced by Eli Oberstein and Russ Case • 7/24/47 | 3:18 |
| 17. BALLERINA—Vaughn Monroe and his Orchestra/Vaughn Monroe, vocalist (Sigman - Russell) Produced by Russ Case • 8/12/47 | 3:26 |
| 18. ANYTIME—Eddy Arnold and his Tennessee Plowboys (Herbert "Happy" Lawson) Produced by Steve Sholes and Charlie Grean • 8/20/47 | 2:52 |
| 19. ST. LOUIS BLUES MARCH—Tex Beneke and his Orchestra (W.C. Handy) • Produced by Walt Heebner • 12/23/47 | 3:33 |
| 20. THERE'S NO TOMORROW—Tony Martin with Orchestra/Henri Rene, Conductor (Hoffman - Corday - Carr) Produced by Charlie Grean • 9/15/49 | 3:15 |

* Original producer not available

Digital Series Coordinator: Don Wardell • Digital Producer: Chick Crumpacker • Digital Engineer: Dick Baxter
Digitally Mastered at RCA Recording Studios, New York, June 1989.

Annotation by Patrick Snyder with Chick Crumpacker • NOTE: All chart positions are based on the book *Joel Whitburn's Pop Memories, 1890-1954—The History of American Popular Music*. The producers are deeply grateful to Mr. Whitburn for being able to reproduce this information.

Art Direction: Pietro Alfieri • Illustration: Christoph Hitz



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“Nipper’s Greatest Hits, The 40’s, Volume 2”

Over the years that Nipper has sat with ear cocked to his master’s voice, this attentive dog has been treated to an almost limitless range of music. From Mozart to Mancini, from Sinatra to Starship, the history of RCA Records is virtually a history of recorded music in America. In this series of releases, affectionately titled *Nipper’s Greatest Hits*, we offer a decade by decade survey of the songs that set our feet and our hearts into motion. The very diversity of these collections is their glory. This diversity speaks to the richness of our national life—its many often contradictory facets, and its incredible rate of change. Enjoy this music with ears unbiased by current fashion and you will find revealed a chronology of American social evolution and a celebration of life that shows no signs of abating. And Nipper, delighted like all the rest of us, just can’t stop listening.

1. ERSKINE HAWKINS AND HIS ORCHESTRA: “Tippin’ In” (RCA Victor 20-1639-B) Recorded in New York, January 10, 1945. Entered chart: April 28, 1945; peaked at #9; charted 8 weeks.

Called the 20th Century Gabriel, Erskine Hawkins was an accomplished trumpeter, bandleader and songwriter for over forty years. He began recording with the 'Bama State Collegians in 1936, then joined RCA Bluebird and Victor in 1938, where he remained until the early 50's. “Tippin’ In” was his biggest hit; his band theme songs were “Swing Out” and the popular “Tuxedo Junction,” written by Hawkins and recorded by many big bands. The swingy sophistication of “Tippin’ In” held its own in the second half of the 1940's, while be-bop was becoming the most important new sound in jazz.

2. SPIKE JONES AND HIS CITY SLICKERS: “Chloe” (RCA Victor 20-1654-A) Recorded in Hollywood, January 13, 1945. Entered chart: April 28, 1945; peaked at #13; charted 6 weeks.

California-born Lindsay Armstrong Jones started his career as a frenetic drummer prone to using bells, whistles and washboards. “Chloe,” written in 1927, proved perfect

fodder for Jones-inspired madness. Crazy voices by Red (Swamphead) Ingle and gentle, uptempo parody of the soupy original by the City Slickers made "Chloe" a major hit of the year 1945.

3. HAL McINTYRE AND HIS ORCHESTRA: "Sentimental Journey" (RCA Victor 20-1643-A) Recorded in Chicago, February 9, 1945. Entered chart: April 28, 1945; peaked at #3; charted 19 weeks.

Clarinetist and alto saxophonist for Glenn Miller from 1937 to late 1941, Hal McIntyre charted a different musical course when he headed his own band. His arrangements reflected a strong Ellingtonian influence that set it apart from Miller's, although it was equally musically audacious. The song inspired a motion picture of the same name and was a best seller for Doris Day, who recorded "Sentimental Journey" with the Les Brown orchestra.

4. TONY PASTOR AND HIS ORCHESTRA: "Bell Bottom Trousers" (RCA Victor 20-1661-A) Recorded in New York, April 2, 1945. Entered chart: May 19, 1945; peaked at #2; charted 15 weeks.

Artie Shaw and Tony Pastor had been friends since the latter's days with the John Cavallaro band. So it was natural that Shaw ask Pastor to join his newly formed orchestra as its only saxophonist in 1936. When Shaw abruptly left in 1939, Pastor took over. As vocalist and leader he carved a comfortable niche for himself and the band. On this folk-based Moe Jaffe song, he shares the singing chores with Ruth McCullough.

5. PERRY COMO with RUSS CASE AND HIS ORCHESTRA: "Till the End of Time" (RCA Victor 20-1709-A) Recorded in New York, July 3, 1945. Entered chart: August 18, 1945; peaked at #1; charted 19 weeks.

Perry Como debuted professionally with the Freddy Carlone band and became a star singing with Ted Weems and his Orchestra. His solo career began auspiciously with the hit "Long Ago (And Far Away)." This was one of many hits that followed for

Como, who remained a consistent chartmaker well into the 1960's. "Till the End of Time" is an adaptation of Chopin's Polonaise in A-flat, Op. 53, which appeared throughout the 1945 film *A Song to Remember*, based on the composer's life and starring Cornel Wilde.

6. DIZZY GILLESPIE AND HIS ORCHESTRA: "Night in Tunisia" (RCA Victor 40-0130-B) Recorded in New York, February 22, 1946.

John Birks Gillespie, one of be-bop's originators and a jazz giant in any capacity—trumpeter, songwriter, arranger, bandleader, you name it—broke in with Teddy Hill's New York band in 1937. During the pop and jazz ferment of the early 40's, he arranged for Ella Fitzgerald, Charlie Barnet and others before joining Earl Hines' big band in 1942-43. It was there he teamed up with Charlie Parker, and in a very real sense be-bop was born. Gillespie's "Night in Tunisia," recorded with his own band at the beginning of 1946, became a "national anthem" of the genre.

7. BETTY HUTTON with JOE LILLEY AND HIS ORCHESTRA: "My Fickle Eye" (RCA Victor 20-1915-B) Recorded in Hollywood, May 19, 1946. Entered chart: August 17, 1946; peaked at #21; charted 4 weeks.

Blonde, brassy and irrepressible, Betty Hutton exploded into stardom in the 1940's after beginning her career with the Vincent Lopez orchestra. She debuted on Broadway in 1940 and had a Paramount Pictures contract a year later. A performer of wide-ranging talent, she is remembered for such diverse films as Preston Sturges' *Miracle at Morgan's Creek*, Cecil B. DeMille's *The Greatest Show on Earth*, and *Annie Get Your Gun*.

8. TEX BENEKE AND HIS ORCHESTRA: "(Give Me) Five Minutes More" (RCA Victor 20-1922-A) Recorded in New York, May 28, 1946. Entered chart: August 17, 1946; peaked at #4; charted 18 weeks.

Born in the Lone Star state, Tex Beneke began studying soprano sax at the age of nine and was playing with Ben Young by the time he was 21, in 1935. Beneke rose to

stardom as a musician and singer with the Glenn Miller orchestra from 1938 through its wartime dismemberment in 1942. He led the reformed unit after Miller's death and later led his own band.

9. SAMMY KAYE AND HIS ORCHESTRA: "The Old Lamplighter" (RCA Victor 20-1963-B) Recorded August 21, 1946. Entered chart: November 2, 1946; peaked at #1; charted 14 weeks.

Billy Williams sings the vocal on "The Old Lamplighter," a song that was a hit again in 1960 when it was remade by The Browns. In both cases it pays homage to the rise of popular crooners during the mid- and late 1940's as a gentler, noticeably more old-fashioned vocal style set in after World War Two. Even the lamplighter's persona is ancient by 1946 standards as the lyric details his long life and remembrances.

10. DESI ARNAZ AND HIS ORCHESTRA: "Babalu" (RCA Victor 20-2280-A) Recorded in New York, October 19, 1946.

Born in Santiago, Cuba, Desi Arnaz was raised and educated in Miami before joining Xavier Cugat's orchestra in the mid-1930's. In the late 30's he became a bandleader and played bongo drums, but continued to perform as a singer, as he had done for Cugat. In 1940 he met Lucille Ball in the film *Too Many Girls*, a remake of his 1939 Broadway musical. In 1951 they hit paydirt with the "I Love Lucy" TV series, then established Desilu Productions, and the rest is history. "Babalu" was his band's theme song.

11. FREDDY MARTIN AND HIS ORCHESTRA: "Managua, Nicaragua" (RCA Victor 20-2026-B) Recorded in Hollywood, October 19, 1946. Entered chart: January 18, 1947; peaked at #1; charted 13 weeks.

Freddy Martin was one of Victor's longest-tenured artists. He joined the RCA Bluebird label in January 1938, and was still going strong almost two decades later. His specialty in the early 40's was recording pop adaptations of classical standards: his Tchaikovsky and Grieg Piano Concerto sides were large hits, the former in two versions including "Tonight We Love." Moving to the Victor black label in April 1942, he recorded a series of novelties, some with a Latin beat, such as "Managua, Nicaragua."

12. PERRY COMO with RUSS CASE AND HIS ORCHESTRA: "Prisoner of Love" (RCA Victor 20-1814-B) Recorded in New York, December 18, 1945. Entered chart: March 30, 1946; peaked at #1; charted 21 weeks.

In numerous ways, Perry Como was the successor to Russ Columbo, the silken-voiced baritone whose career was ended in 1934 by a tragic shooting accident. Como's relaxed, intensely romantic style is more direct than Columbo's, but the phrasing is similar and the influence was there for the younger singer as he made his way to stardom. "Prisoner of Love" was co-authored by Columbo in 1931; it was also a hit for James Brown in 1963.

13. COUNT BASIE AND HIS ORCHESTRA: "Open the Door, Richard" (RCA Victor 20-2127-A) Recorded in Hollywood, January 3, 1947. Entered chart: February 8, 1947; peaked at #1; charted 7 weeks.

Discovered and promoted by John Hammond (who in his later years at Columbia Records did the same for Bob Dylan and Bruce Springsteen), the Count Basie orchestra was one of the finest, and has proved the most durable, of all the great big bands. The Count matured musically playing jazz piano in Harlem nightclubs and on the vaudeville circuit where he undoubtedly heard this famous black routine, which became one of his biggest hits. The Basie band featured some of jazz's greatest talents, among them Jo Jones and Lester Young, and in recent years backed premier vocalists like Frank Sinatra and Tony Bennett. Count Basie died in 1984 at the age of 79.

14. TED WEEMS AND HIS ORCHESTRA: "Heartaches" (RCA Victor 20-2175-A) Recorded in Chicago, August 3, 1933. Entered chart: March 1, 1947; peaked at #1; charted 20 weeks.

Ted Weems' orchestra was best known for its singers, among them Marilyn Maxwell, Perry Como and whistling Elmo Tanner. Weems recorded "Heartaches" 14 years before a North Carolina disc jockey began playing it and made it into Weems' biggest hit in 1947 (the original catalog number: Bluebird B-5131). Guy Lombardo introduced

the song, and The Marcells had a hit with it again in 1961. Weems himself described his arrangement as a “corny half-rumba” and initially the song’s authors hated it. A decade and a half later they came to understand its virtues.

15. THE THREE SUNS: “Peg O’ My Heart” (RCA Victor 20-2272-A) Recorded in New York, May 26, 1947. Entered chart: April 21, 1947; peaked at #1; charted 19 weeks.

This popular instrumental trio originally included Al Nevins, brother Morty, and Artie Dunn. The song was written by Alfred Bryan and Fred Fisher for *The Ziegfeld Follies of 1913*. An instant standard, it was heard in the film *Oh You Beautiful Doll*, a movie biography of Fisher made in 1949. This talented trio’s hit rendition helped spark a renewal of interest in the composer’s career.

16. LOUIS PRIMA AND HIS ORCHESTRA: “Civilization” (RCA Victor 20-2400-A) Recorded in New York, July 24, 1947. Entered chart: April 21, 1947; peaked at #8; charted 8 weeks.

First trained on violin and then trumpet, Louis Prima earned his stripes as a musician in New Orleans in the 1920’s. In 1932 he was playing with Red Nichols, and by the 40’s had an orchestra of his own. This song (parenthetically titled “Bongo, Bongo, Bongo”) was also a hit for Danny Kaye and The Andrews Sisters. It comes from the Broadway musical *Angels in the Wings*.

17. VAUGHN MONROE AND HIS ORCHESTRA: “Ballerina” (RCA Victor 20-2433-B) Recorded in New York, August 12, 1947. Entered chart: November 8, 1947; peaked at #1; charted 22 weeks.

As product spokesman for the RCA home instruments division, Vaughn Monroe brought years of visibility as a hit maker for the label to his TV commercials and advertisements in the 1950’s. The 40’s had witnessed no less than four RCA million sellers—“Racing with the Moon,” “There I’ve Said It Again” (Nipper’s 40’s Hits, Vol. 1), “Riders in the Sky” and the enclosed “Ballerina.” Its uptown arrangement (with a hint of David Rose’s “Holiday for Strings”) and elegant shifts of ballroom tempos make it a compelling, viable recording in any decade.

18. EDDY ARNOLD AND HIS TENNESSEE PLOWBOYS: “Anytime” (RCA Victor 20-2700-A) Recorded in New York, August 20, 1947. Entered chart: May 15, 1948; peaked at #17; charted 1 week.

Richard Edward Arnold made the big move from Hendersonville, Tennessee, to Nashville in 1939. He had learned to play on an old Sears Roebuck guitar, and by 1940 was fronting Pee Wee King’s Golden West Cowboys on the Grand Ole Opry radio show. A natural singer who moved easily from country to pop idioms, he formed his own band, and with Col. Tom Parker as his manager signed a long-term RCA contract in 1944. The “Tennessee Plowboy” had a string of highly influential hits and eventually sold 60 million records. This 1921 composition was also a hit for Eddie Fisher in 1951.

19. TEX BENEKE AND HIS ORCHESTRA: “St. Louis Blues March” (RCA Victor 20-2722-A) Recorded in Hollywood, December 23, 1947. Entered chart: April 10, 1948; peaked at #5; charted 17 weeks.

This hit reworked one of the most durable pieces of American music, W.C. Handy’s 1914 composition, “St. Louis Blues.” Glenn Miller’s Army Air Force Band made this superb march arrangement famous, so it was only fitting that Miller’s lead sax and vocalist, with his own band, should garner record sales and countless plays on the number in the musical strike year of 1948. The big bands had begun their slow decline during this period, though you would never know it listening to this skillful, dynamic recording.

20. TONY MARTIN with HENRI RENE AND HIS ORCHESTRA: “There’s No Tomorrow” (RCA Victor 20-3582-A) Recorded in New York, September 15, 1949. Entered chart: November 12, 1949; peaked at #2; charted 27 weeks.

Born in Oakland, California, as Alvin Morris, he took the name Tony Martin in 1934. He had already toured in West Coast dance bands and by the mid-1930’s he was getting minor roles in Hollywood. He sang on the Burns and Allen radio show and later with Andre Kostelanetz and David Rose. Tony Martin’s most famous hit was “Begin the Beguine.” “There’s No Tomorrow” adapted the famous Italian melody to “O Sole Mio,” and set the 1950’s stage for many classic baritone popular hits that followed.

— Notes by PATRICK SNYDER
with Chick Crumpacker

Other volumes of Nipper's Greatest Hits available:

The 40's— Vol. 1, 9855-2-R

The 50's— Vol. 1, 8466-2-R

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— Vol. 2, 8475-2-R

The 70's— Vol. 1, 8476-2-R

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Advanced Music Co. c/o Warner Bros. Inc., ASCAP • Recorded 1/10/45*
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Chappell & Co. Inc./Gilbert & Keyes Music Co., ASCAP • 1/13/45*
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Morley Music Co., ASCAP • 2/9/45*
4. **BELL BOTTOM TROUSERS**—Tony Pastor and his Orchestra/Ruth McCullough and Tony Pastor, vocalists 3:00
(Moe Jaffe) • Chappell & Co. Inc., ASCAP • Produced by Lew Martin and Herb Hendler • 4/2/45
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Produced by Steve Sholes • 2/22/46
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Produced by Art Rush • 5/19/46
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Cahn Music Co./Morley Music, ASCAP • Produced by Eli Oberstein and Russ Case • 5/28/46
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Cromwell Music Co./Harrison Music Co. Inc., ASCAP • Produced by Russ Case • 8/12/47
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**NIPPER'S
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The 40's -
Volume 2**

9864-2-R

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